Immersive Ink Animation: Flying Across Blossom Forest

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ABSTRACT

This 3-dimensional ink animation explores the innovative potential of dynamic ink art animation by integrating traditional ink painting with cutting-edge digital techniques. Through layering, morphing, and virtual cinematography simulation [1], this project endeavors to create an immersive dimensionality, redefining the relationship between classic art, moving images, and space. This project aims to experiment with the potential of creating 3-dimensional depth and various perspectives in ink art animation and develop a new visual language that combines traditional techniques with innovative digital tools.

CCS CONCEPTS

• **Applied computing** → Arts and humanities; Media arts; Arts and humanities; Fine arts.

KEYWORDS

Ink Animation, Immersive, Dimension, Visual language, AI Layering

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1 INTRODUCTION

"Flying Across Blossom Forest" is an experimental ink animation that attempts to bring a new dimension to Ink Art. I embark on a journey to reimagine the boundaries of traditional ink painting by merging the ancient art of ink painting with virtual space. It will transport the audience through a serene and enchanting nature, where the delicate petals of cherry blossoms dance in the breeze. Using layering, AI morphing, and virtual cinematography simulation techniques, the animation creates a sense of depth and dimensionality that draws the viewers in, inviting them to explore the layered textures and delicate brushstrokes.

2 METHODOLOGY AND WORKFLOW

Through experimentation with novel methods, the flatness of the canvas has been transcended by layering visual components such as blossoms and mountains. Each element is hand painted and modified digitally in separate layers in Adobe Photoshop, which are subsequently superimposed with varying opacity levels using diverse visual camera paths. The AI and Mental Canvas applications compute and render the scene, followed by Adobe After Effects for final processing. The animation achieves depth and dimensionality through layering and morphing techniques, drawing the viewer into the scene. As the viewer's gaze moves across the surface, the painting shifts and evolves, evoking a sense of movement and dynamism (Figure 1). The virtual camera path is set to "dolly in/out", "tracking around" and crane up/down mode with an objective perspective, guiding the audience to fly between lands." By exploring these techniques, this project aims to: 1. Experimentation with novel approaches to ink art animation. 2. Investigate the potential of creating 3-dimensional depth and a variety of perspectives of ink art animation 3. Showcasing the creation of an immersive experience through virtual moving path. 4. Demonstrated the development of a new visual language for ink art that combines design methods such as cinematography, layering, morphing, and traditional techniques.

3 TECHNICAL EXPERIMENTATION AND DESIGN METHODS

3.1 Discrete Components on Papers

The paintings were not composed on a single plate as traditional approach. The animation commences with hand-painted discrete components on paper, which are subsequently digitized through photo-taking and then processed misty effects, and other visual treatments. This approach allows for greater flexibility and control when combining the individual elements.

3.2 Layering

It can effectively generate a sense of depth and dimensionality by allowing artists to progressively build up layers of various opacity to produce overlapped or semi-transparent effects. In the process of consolidating digitized hand-paintings and separating each component into distinct layers firstly in Adobe Photoshop, we first experimented with Mental Canvas by manipulating the opacity and layering of these elements.

3.3 Morphing in AI (Midjourney)

In this animation, we employ AI Midjourney to experiment with the reconstruction of images, leveraging this technique to create a sense of dimensional illusion (Figure 2).

3.4 Virtual Camera Path

The virtual camera path determines the camera's point of view, which can create a sense of immersion for the viewer (Figure 3). The language of cinematography [2] had been applied such as Dolly in, Pan, Tilt, Track, free hand, etc.

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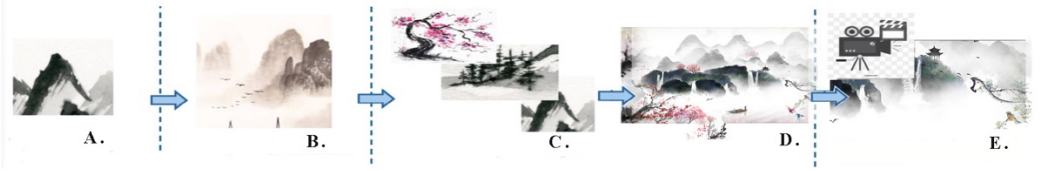

Figure 1: The Workflow of Ink Animation "Flying Across Blossom Forest, which involves: A. Hand-painted images first. B. Digitized and effects processed. C. Defining AI prompts and experimenting with morphing and layering effects on Canvas to establish spatial structure. D. Setting virtual motion paths and testing results. E. testing the results, with adjustments made as necessary to complete the animation.

Figure 2: Layering can effectively generate a sense of depth and dimensionality.

Figure 3: Setting virtual camera path and applying film languages.

4 CONCLUSION

The project, 'Flying Across Blossom Forest', has endeavored to give the viewer a dynamic, unique, and immersive and dynamic experience by merging ancient techniques with cutting-edge digital tools. By leveraging innovative techniques such as layering, morphing, and camera movement simulation, it has immersed viewers into a new world of ink art. The use of multiple digital applications enables the seamless rendering of complex visual elements and adds depth and dimensionality to the animation. The camera movement and objective perspective create a sense of movement and dynamism, drawing the viewer in and engaging them on multiple levels. The combination of traditional techniques with innovative digital tools has resulted in a new visual style of ink animation. The findings of this research contribute to the development of innovative artistic practices that bridge the gap between traditional and digital media, as well as new film language which opens up new possibilities for artistic expression and audience engagement.

REFERENCES

[1] Broadhurst, Susan. 2007. Digital practices: aesthetic and neuroesthetic approaches to performance and technology. Palgrave Macmillan, New York, N.Y.
[2] Brown, Blain. 2016. Cinematography: theory and practice: image making for cinematographers and directors. Routledge. New York, N.Y.

APPENDIX

In the appendix section, three levels of Appendix headings are available. Immersive ink art HD animation caption, video link: https://www.youtube.com/watch?v=9ZsFmecQ6_0